Journal of the Amateur Photographic Society of Madras.

Vol. 3.—No. 4.

Price As. 8.

March, 1897.

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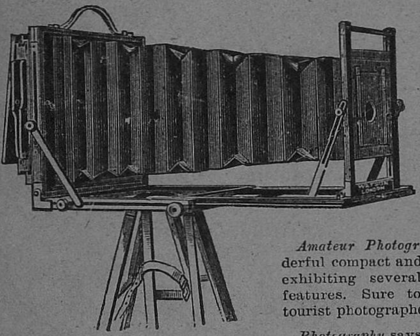

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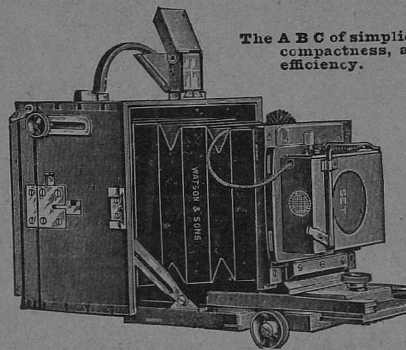

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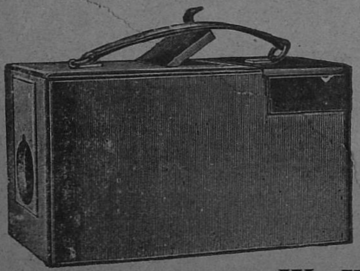

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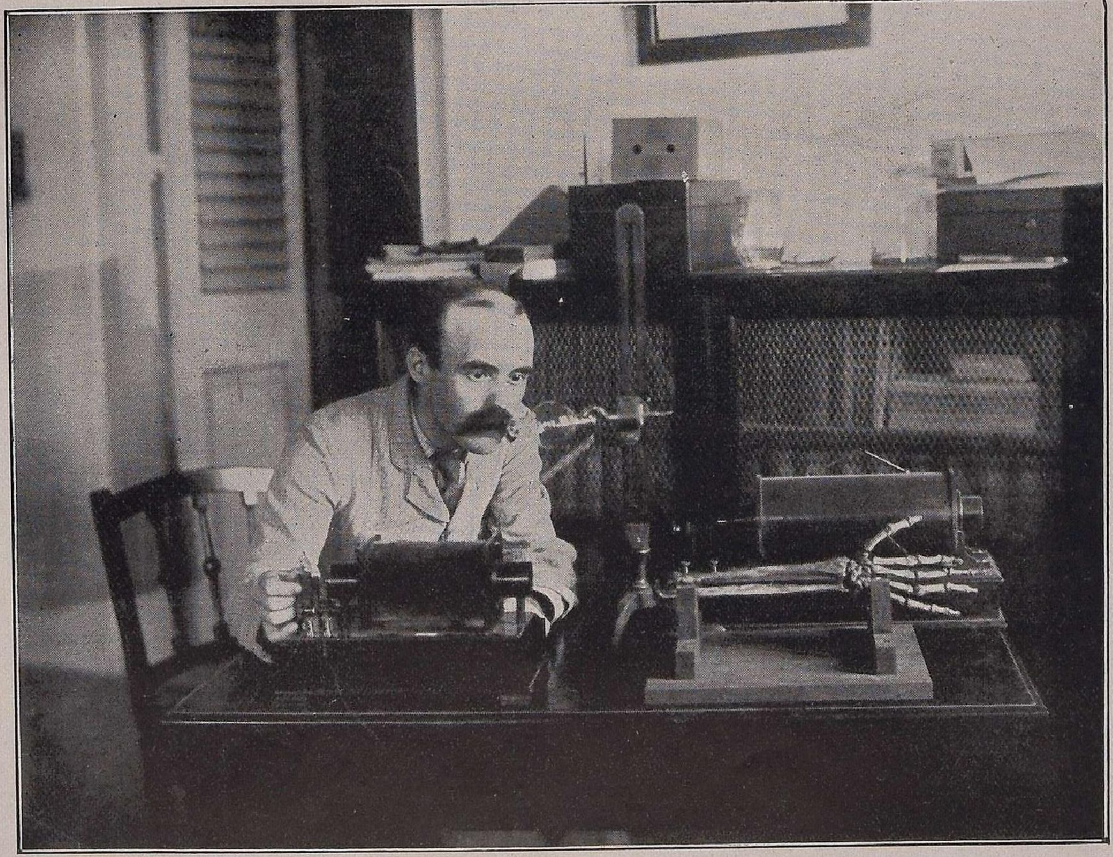

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Vol. III. No. 4. **March, 1897.**

Journal of the Amateur Photographic Society of Madras.

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EDITORIAL NOTES.

LIKE the periodical announcement of the real appearance at last of the sea-serpent, so at intervals we have announcements of the discovery of photography in colours. Only very recently a Mr. Bennetto, of Cornwall, announced his achievement of what so many persons had hitherto failed to accomplish, viz., the faithful rendering of the infinite colours of natural objects by photographic methods, but since his methods were concealed from the technical journals even after he was challenged to submit to certain tests, the matter has not been more than barely alluded to of late. Now we have another announcement of a similar nature, but the open way in which the discoverer, M. Chassagne, has come forward and shown his method of working before men, who are acknowledged experts, has secured for his announcement at least an unprejudiced reception in scientific circles. He has not merely submitted specimens of his finished work, but has demonstrated his method before Sir Trueman Wood, Captain Abney, and other well-known experts, and they publicly express themselves satisfied with what they saw.

The composition of four solutions which are employed has been withheld, and with this exception there was no secrecy about the method. The process consists of taking a negative on a gelatine plate which has been prepared by treatment with one of the solutions. After development and fixing in the usual manner, there is no trace of colour, and the negative resembles, to all appearance, an ordinary negative. From this negative a print is taken on specially prepared albumenised paper, or a transparency is taken on a similarly prepared plate. These positives do not show any colour effect by transmitted or by reflected light, and look in all respects like any ordinary positives. Now commences the colour process. The print or transparency is washed with a blue solution, and those objects on the print which are natural-

ly of a blue colour absorb this blue solution; it is then washed with a green and a red solution successively, and the print takes up the appropriate colours in appropriate parts, the combination of the three colours giving varieties of hue. The print appears to have the property of absorbing the proper colour at the proper place, so that the resulting colour of each object corresponds to its natural colour, and in the words of Sir Trueman Wood "how it is that this power of selective absorption is given to the components of the photographic image is the interesting question connected with the process. The action is certainly previously unknown and it will repay scientific investigation." Besides Sir Trueman Wood and Captain Abney there were present also Professor Thomson and Mr. Herbert Jackson, and the process was demonstrated at King's College Laboratory from negatives and positives made by one of these gentlemen. The results, it is stated, remind one of tinted photographs, but in spite of that in some instances they are said to be very striking.

It is too soon yet to discuss the subject, and although it does not appear to be photography which produces the colour, yet it seems impossible to avoid the conclusion that some definite action controls the distribution of colour. The colouring, it was stated, must be done in good day-light. Even if it does not achieve all that is claimed for it, useful applications will be found for the process, which appears very promising. Possibly it contains the germs of great things, and no doubt enthusiastic workers will examine and investigate its mysteries. We await with interest the further announcements which are promised.

ONE of the questions asked at our last meeting was how to mend a cracked negative; and the following answer taken from *Anthony's Bulletin* will no doubt have a wide interest:—If the film has not been broken, the crack should be filled in with Canada balsam, and the plate mounted on a plain piece of glass to prevent strain and consequent spreading of the crack. If the plate and film have both been broken, lightly dust with a camel hair brush to remove all small particles of glass, and then firmly bind the pieces to a second piece of glass. This may in some instances be done with gum paper alone, but a better method is to stretch tightly over the surface a sheet of thin celluloid, turning the edges over and fastening the three, negative, celluloid and plain glass, together with gum paper. If this be carefully done, and the celluloid be tightly stretched, there will be no danger of any of the broken pieces becoming disarranged or slipping.

WE have lately had frequent enquiries of how to obtain sepia tones on chloride paper. A method of doing so is recommended in the *Practical Photographer*. The washed print is placed in a bath consisting of—

Chloro-platinate of potash	...	5	grains.
Citric acid ...	...	...45	,,
Common salt	...	...45	,,
Water ...	...	...20	ounces.

The print is toned to a dark brown, and then fixed in a weak solution of soda, 1 to 40.

A recent occurrence reported from Paris reminds one that cinematograph films, like celluloid collars, are inflammable. The cinematograph film works in a position which is not far from where the heat rays, emanated from the source of illumination in the lantern, are brought to a focus by the condenser. From a powerful arc light the heat rays would be sufficient to fire the film if the shutter were left open with the light shining full upon it, while the film was stationary instead of being passed rapidly through the field.

It seems that the cinematograph, which formed one of the attractions at a Café, caught fire "somehow;" and that all the lights in the building were turned out as a precautionary measure. The audience were seized with panic and rushed out, fire engines arrived and squirted water, and in a short time the incident was over happily without anything more serious having occurred than the loss probably of a few films only.

SO little appears to be known at present about the conditions under which accidents have occurred with acetylene, that it is little wonder that the reader is perplexed as to what to make of the diametrically opposed statements of v rious writers upon the dangers of using acetylene for photographic work. It certainly appears to be the case that a great deal too much of fuss has been made of the accidents that have occurred, but at the same time

interested persons have in some instances made fabulous statements as to the absolute freedom of the gas from danger. Accidents from the use of compressed oxygen cylinders have occurred, and the percentage of mishaps is probably very small. Accidents from explosions of parafin oil lamps are probably much more frequent than we hear of. But the most seems to be made of every accident happening from the use of acetylene, and it is not quite possible for the impartial reader to eliminate the element of self-interest from the strong statements which have appeared as to the great danger which surrounds the use of this gas. On the other hand, the statements which appear as to the absolute freedom from danger come mostly from those who seem interested in apparatus constructed for generating the gas. It is therefore with no small satisfaction that we turn to the lecture delivered at the Society of Arts by Professor Vivian Lewes, the authority who first brought to notice in England Mr. Willson's discovery of calcium carbide, from which acetylene gas can now be so easily obtained. Professor Lewes states that the carbide is perfectly safe if kept dry, and that its danger really lies in certain impurities which are sometimes present in it. As our readers no doubt know, calcium carbide is produced in the electric furnace by heating carbon with lime. If the carbon contains traces of phosphorus, or the lime contains phosphates as it sometimes does, phosphide of calcium is formed and occurs as an impurity in the calcium carbide. The phosphide in the presence of water generates inflammable phosphoretted hydrogen. The danger of this lies herein. When acetylene generated from calcium carbide is being collected in the gasholder there comes a moment when that holder must contain an explosive mixture of acetylene with the air that was present in the gasholder. If at this moment inflammable phosphoretted hydrogen is present, an explosion is liable to occur. Another dangerous impurity is ammonia, in the presence of which moist acetylene attacks copper, brass and other alloys of copper, with the formation of explosive compounds. The obvious inference from all this is to use pure calcium carbide, and we have it on the authority of Professor Lewes that British carbide is the best on the market. He also stated that most of the accidents were the result of carelessness or ignorance; and that compression of the gas is attended with conditions which make it dangerous. What was required in a generator was that a small portion of the carbide should be acted on at a time, and that the evolution of gas should be capable of being stopped in a moment.

URANOTYPE is the name of a printing process which has been recently brought to public notice. As its name implies, it consists of printing upon paper sensitised with uranium salts. There are several qualities which are claimed for this paper, and amongst them is the permanence of the image. In these days of platinum and carbon printing, permanence must take first rank amongst the qualities put forth on behalf of a new printing process. One of the remarkable qualities claimed for this paper is its capacity for yielding prints of different colour, from various shades of red, brown, blue and green, the change of colour being under control so that almost any colour may, within certain limits, be obtained.

The printing is best done in sun-light, when the paper shows a faint image, similar to that shown by platinotype paper, after it is taken from the printing frame. The image is then developed by immersion in, or brushing over, a solution of ferricyanide of potassium. The picture then comes up at once of a red color and the action can be stopped and the image fixed at this stage by putting the print into citric acid solution. If it is desired to change the color of the print it is placed in a 1 in 6 solution of sulphate of iron in water; and in this bath the color-changes from red to brown, blue, and green, take place, but can as previously stated be stopped at any moment. One very advantageous feature claimed for the process is that it is impossible to spoil a print by over-printing or over-developing, for by immersion in weak ammonia water it can be restored to its proper condition. As there is no gelatine in the paper, the print can be dried by heat, and the time occupied for developing, fixing and drying does not exceed ten minutes. It seems possible also to obtain several colours on the same print by judicious brush work with the various solutions. The paper was to be on the market on 1st March at about the same price as ordinary silver paper, in two grades, so as to suit the requirements of thin and of dense negatives. We hope to have some on trial soon, and will report upon it for the further information of members.

CAPT. ABNEY, in an article in *Photography*, reiterates the advantages of the process of intensification of negatives with mercury and ferrous oxalate, and points out the method of employing these re-agents successfully. In this method, a stable metallic image is formed by what is really an amalgam of silver and mercury. The negative is bleached in the usual way with perchloride of mercury solution, and then re-developed with ferrous oxalate; but uniform success is not attained unless the re-agents are used, like all other re-agents should be used, with an "admixture of brains." Marble-like stains and all sorts of marks are liable to disfigure the negative, as a result of this process, unless the negative is thoroughly washed free from hypo, and also between the operations of bleaching and redeveloping. Captain Abney recommends that some negatives (say ½ plates) may be laid end to end on a sloping board placed under the water tap, the stream of water in this way passing over each negative and economising time in washing. The plates are then to be placed one by one in a saturated solution of mercuric chloride, and after they are bleached they are again replaced under the tap on the sloping board. By the time that six plates have been bleached, the first one will have been almost sufficiently washed; and now comes the stage at which the dose of brains is required. Ordinary tap water almost invariably contains lime in solution, and if the negative be taken from the tap water and ferrous oxalate be added to the plate, insoluble oxalate of lime is formed on the plate and gives rise to the peculiar markings alluded to before. It is therefore necessary, before applying the ferrous oxalate, to soak the plate in 2 or 3 changes, of a few minutes each, in distilled water, or water from which lime has been precipitated by boiling. The iron solution must be allowed to act right through the film, *i.e.*, till it blackens through to the surface of the glass. If the negative with the iron solution on it is now held under the tap, the lime in the water will form insoluble oxalate of lime on the plate as before; so that the negative should at this stage also be washed first in a few changes of distilled water, until the yellow colour of the iron solution is removed from the negative, and it may then be washed in ordinary water. No great expenditure of distilled water is called for; enough to cover the plate in the dish is all that is required, and if three dishes are used in succession, several negatives may be passed through the same water. If distilled water is not available, and the formation of insoluble oxalate on the plate is therefore unavoidable, this compound can be dissolved out by giving the plate a couple of weak baths of hydrochloric acid, or, Captain Abney strangely adds, acetic acid, though oxalate of lime is insoluble in the latter acid. He does not however recommend this plan, for the resulting colour of the image is greyer than that obtained in the ordinary way. The ferrous oxalate solution should not be alkaline, and it is advisable to add to it a trace of oxalic acid to ensure neutrality. Mr. Chapman Jones, who has thoroughly worked out the action of this intensifier, has pointed out that there is no finality to the intensification which can be brought about by this process, for if the first application of it does not give enough opacity in the high lights the process can be repeated a second and third times; but the bleaching should in each case be thorough, that is, right through to the glass.

A simple and quick toning bath for gelatine chloride prints is recommended by Mr. Welford, as being suitable when a batch of prints is required to be quickly toned. Another advantage put forward for it is that a definite tone can be obtained in a short time, and that the whole batch of prints can be toned to the same colour, the differences in tone usually produced by differences in densities of negatives, in the strength of light in which printing was done (sunlight or dull daylight), being reduced to a minimum by this energetic toning bath. The prints should, he says, be printed more deeply than with other baths and paper with a pure white tint gives the best result. He says in his new Journal, *Photographic Life*.—

"The formula we prefer is as follows :—

Soda Bicarbonate	...	1½ drachms.
Gold Chloride	...	4 grains.
Water ...	...	6 ounces.

To mix this it is only necessary to put into a toning tray a quantity of bicarbonate of soda; melt it with the water, and then add the chloride of gold.

The latter is conveniently kept in solution by breaking a tube and putting it into a bottle with 7½ oz. of water, each ounce thus containing 2 grains of chloride of gold. As soon as the yellow appearance disappears from the bath,

which takes two or three minutes only, it is ready for use. As with all single toning baths, the prints require a previous washing in water to rid them of the free chloride of silver, the presence of which is easily detected by the milky appearance of the water.

Upon immersion in the toning bath they must be promptly covered by the solution, as the action is exceedingly rapid. The easiest way to do this is to press each print down with the fingers by a series of touches. As the toning action is so rapid, it is advisable to have only enough prints in at one time to cover the bottom of the tray or dish. At the commencement the full tone should be obtained in 20 to 30 seconds, gradually extending to 70 or 80 seconds as the bath gets weaker.

Although the tone will not alter by prolonged immersion, there is a slight bleaching or reducing action. So that immediately the print is toned it should be removed from the bath, and rinsed under a tap for a second or so, and then placed into another dish of water to wait for the rest.

A curious feature of this rapid toning, which in reality simply amounts to a very strong and energetic toning solution, is that it possesses a catching up power. Should a spot or streak of red appear in the print, where the solution has not acted by reason of the print not being completely covered, continued toning will bring the spot up to the level of the rest of the print. It is not adviseable to allow this to happen, but in cases of emergency it can be done.

A dish sufficiently large to hold four prints at a time side by side is the most conveient. By the time a fresh print is drained and inserted there wlll be another one ready to remove.

The strength of the fixing solution should not exceed 3 oz. hyposulphite of soda to 20 oz. of water.

This bath is put forward (and indeed the experiments were aimed at these objects) to procure rapid toning and evenness. The tone obtained is a warm black. If warmer tones are required it is only necessary to weaken the bath by the addition of water, say 100 per cent. to commence with. But this will, to an extent, destroy the finality of tone quality, and considerably prolong the toning.

Finally, in the absence of bi-carbonate of soda, the phosphate, acetate or borax may be used. It is adviseable, however, with the acetate to mix it up an hour before use, whereas the others can be made up at time of use. The bi-carbonate bath does not keep at all, the phosphate and borax only for a day or so, and the acetate for a week. We do not advise keeping them at all, however."

THE paper recently read before the Royal Photopraphic Society, by Dr. Hall-Edwards, on Photography by the Röntgen Rays, contains much that is interesting from the photographer's point of view.

1. As regards plates, he says that his experiments with almost every plate on the market led him to the conclusion that the best results are obtained upon thickly coated plates, and that the richness of the film in silver is of much greater importance than rapidity.

2. As to the duration of exposure, he is of opinion that any exposure short of what is required for producing a dense deposit, in that part of the plate which is covered only by the protecting envelope, is incapable of giving a printable negative. The employment of fluorescent substances placed in contact with the film, with a view of increasing the actinic action of the X rays upon the film, have failed to give satisfactory results.

3. In the matter of developers, one that acts slowly and gives a good depth of image is to be preferred to the more quick acting ones. Pyro-soda, and hydroquinone and soda have in his hands yielded the best results.

THE two following practical formulæ are extracted from the *Amateur Photographer*:—

Warm-Tone Gold Intensification for Platinotypes.

When a platinotype is weak and a rather warmer tone than that of the normal platinotype print is desired, Mr. Dollond's method may be adopted. The wet print is laid face upwards on a glass plate, and after the excess of moisture has been blotted off, glycerine is spread over the surface with the finger or a Blanchard brush. By mixing a few drops of weak chloride of gold solution, say 1 gr. to a drachm, with 2 or 3 parts of glycerine, and spreading this over the surface of the print, the image gradually becomes intensified and toned. When a stronger action is desired here and there, a few drops of the chloride of gold solution may be poured on the print and incorporated with the glycerine already on the paper.

As soon as sufficiently toned and intensified, both front and back should be freely sponged with water, after which the print should be washed by several soakings. Subsequent treatment with a reducing agent has been recommended, but may be dispensed with.

Clouds in Lantern Slides.

THE most direct and satisfactory way to combine landscape and cloud prints is first to make a satisfactory plate of the landscape part. Then on another plate make a copy of the cloud, but when copying the cloud through the camera turn the cloud negative the *wrong way* round, *i.e.*, make a reversed image. Develop, fix, and wash in the usual way. Then with a very soft brush and some freshly-mixed ferricyanide and hypo reducer, remove from the cloud plate that part which corresponds to the part of the landscape as far as the sky line. This being satisfactorily done, both plates are dried and then brought film to film, and the two are bound together. Thus the cloud plate takes the place of the usual cover glass.

This method has several advantages: (1) the effect of different "cloudscapes" can be tried with the same foreground, (2) the cloud and foreground parts can be made (if so desired) of slightly different tints, (3) if the clouds are too dense or not strong enough, they can be reduced or intensified according to the requirements of the case without altering the foreground plate.

To facilitate the removal of the part of the clouds not required, it is convenient to have at hand a small bottle of black varnish and a fine brush. The back (glass side) of the cloud plate is wiped quite dry with a bit of rag. The cloud plate and landscape plate are brought within half an inch or so of each other, and then on looking through the two together the sky line of the *land* is traced out with the waterproof varnish on the back of the sky plate. In a few moments it is dry, and brush reduction can go on, the line being a great help in the matter.

Perhaps the beginner requires two words of warning. Firstly, the ferricyanide is a strong posion, and should be kept clear of any cuts or broken skin. Secondly, although its effects are not seen just at first, yet as soon as it begins to act the action is fairly quick. Therefore hold the plate in a sloping position so that the reducer may not run on to the sky part, which is going to be kept for use. And, after a couple of brush applications rinse under the tap and go on again, seeing that the tap water also runs from the sky to foreground, and not the other way. With a little care, and avoiding the use of too wet a plate, or overcharged brush, it is possible to perform this local reduction with considerable accuracy.

AT a recent dinner of the Aberdeenshire Amateur Photographic Society there was some very plain speaking and as the President's speech is one which will come home to most societies, we offer no apologies in transcribing them. He said that members were banded together to promote the general progress of amateur photography, to put at the disposal of each other the knowledge, experience, and efficiency which they had gained, and in association to devise ways and means of raising the tone and standard of local amateur photography. Their friends who absented themselves from the meetings could hardly pretend that they were really intent upon improving themselves. What would be thought of any one who, to learn debating, joined a debating society and then debated only with himself? The amateurs whom they desired as members of the society were those who would come on deck and bear a hand in sailing the craft in fair weather or in foul.

COMPARED with Photographic Societies at home, we are manifestly placed under great disadvantages. They are surrounded with incentives which are singularly absent here. Every town of any size worth mentioning has its local society at home, while here there is only one society in each Presidency, *i.e.* an area rather larger than the whole of the British Islands. At home there is keen competition and exhibitions are frequent and numerous, while here there is plenty of elbow room, and opportunities for seeing first class work are present only once a year and that at a centre too far away from here. A keen photographer would think nothing of travelling a night's journey from Scotland to London to see the great exhibitions there; but for a Madras photographer to go up to Calcutta to see an exhibition means obtaining two weeks leave from his official duties and spending two-thirds of that time in a not over-gay sea journey.

The writer of this note has endeavoured, in three successive years to obtain for exhibition here also the English exhibits which Mr. Child

Bayley so kindly gets together for the Calcutta exhibition. It appeared to be an easy matter to pass the exhibits on to this society after Calcutta had finished with them; but we have been assured by Mr. Child Bayley that, while he was anxious to do all in his power to assist us, there were difficulties in the way of the scheme, which would he thought end in his not being able to get up a collection at all. Pictorial photography has made such enormous strides in the past four or five years that any one who has not seen the recent productions of first class exhibitors cannot have the very faintest idea of the possibilities of the art. That being the case, many of us cannot know in what direction progress is to be made and cannot consequently have ambitions higher than the production of what Mr. H. P. Robinson recently called "the usual thing." We therefore appeal thus publicly that exhibitors at home, who may at any time be asked to send a specimen of their work for the Madras photographic society to see, may not lightly decline to do so.

In this connection we would commend to the notice of our Honorary Secretary the following announcements which the Editor of the *Amateur Photographer* publishes. Mr. Horsley Hinton might be approached on the subject, and this society would be thankful to be allowed the opportunity of seeing the loan collections and portfolios after they have been their round of the home societies :—

"It has been repeatedly suggested that immense good might be done by placing before provincial audiences *a good representative collection* of the works of the first photographic workers of the day, and during last October some steps were taken by us to ascertain if such travelling exhibition or collection could be organised. We are glad to say that the *Editor of the* AMATEUR PHOTOGRAPHER has secured the kind promises of a large number of the very first photographers of the day to lend to him personally for such a purpose as is above suggested representative pictures, and in a very short time this collection it is hoped will be ready to be lent to those societies who are prepared to receive it."

"The collection will be unique in one respect, that it will comprise *only pictures by the admittedly most successful exhibitors* of the past two years, and such a collection should be invaluable in many country districts in setting a high standard for emulation, and showing many who might otherwise have no opportunity of seeing what is the present high-water mark of photographic work.',

"The invitations often sent out by the committees of provincial exhibitions asking for the loan of works 'not for com petition,' is usually but feebly responded to, so that the institution of a loan collection of high-class work will, we feel sure, meet with a hearty welcome. As the Honorary Secretary of societies will be directly communicated with, no further particulars need here be given. From the large number of prints sent into our competitions, and not reclaimed by their authors, and from those which as prize-winners we are entitled to hold, we propose to select all such as illustrate good or bad points in composition, technique, etc., and these will be mounted in sets and contained in portfolios for circulation amongst societies, postal clubs, or others, and they will be accompanied by brief criticism and practical remarks, forming thus an object lesson and an incentive to better work."

"THE *Camera and the Pen*" is the title of No. 4 of the Popular Photographic Series published by Messrs. Percy Lund, Humphries & Co. It deals with the use of the camera and the pen in the production of journalistic and book illustration. An event appears to-day and in a few hours pictures of it appear in the illustrated papers. This book explains how that is effected, and like all that Mr. Hepworth writes, it is well written. The printing and illustrations are attractive, and the book is moderately priced at six pence.

Photographic Life is the title of a new journal, edited by Mr. Walter Welford, lately Editor of the *Review*. It is a weekly and the first two numbers which are before us are full of interesting and novel information, and augur well for the future of the journal. We understand that it has risen from the ashes of the Photographic Review.

We have received specimens of Wormald's *Unified lantern slide binder*, issued by the firm at Liverpool. They are made of one piece, without joinings and are gummed ready for use. The slide is masked and simply placed on the moistened binder, and the overlapping edges are turned over and pressed down. This must ensure a great saving of the time which the method of binding by separate stripes occupies.

OUR illustration is from a negative by Mr. C. Michie Smith, to whose print an award was made at the half-yearly competition last year.

MR. Chambers had no sooner taken over the duties of Honorary Secretary of this Society than he was unfortunately compelled to hand them back again. An unforeseen re-arrangement of his official duties necessitates his being frequently absent from Madras, and he was reluctantly compelled, in the Society's interests, to resign the duties which he would otherwise have conducted with energy and enthusiasm. We must appeal to members to treat with patience and indulgence any omissions, which may have occurred as a consequence of these frequent and sudden changes.

The appointment of Honorary Secretary carries with it some anxiety and work in order to keep things together and in going order. It is therefore not a matter of surprise that

there is not a surfeit of applicants for the post whenever it falls vacant; but it certainly is a matter for serious consideration that, beyond a small handful of members, there is not to be found among so many members resident in Madras any one who is willing to give the society active official aid when it is in need of it. As the President recently remarked, if there is anything to be done on behalf of the society it is always the busiest men who are called upon to do it, and it is not an equitable division of labour that this should be the state of things. Mr. Dunsterville was Secretary for several years, from the birth of the Society until he was compelled to leave Madras from ill health. He was succeeded by Dr. VanGeyzel who held office for some years, until his other duties compelled him to seek relief from the society's duties. Since he resigned the secretaryship, it has come back to him half a dozen times at least for short periods, there being no one else to take the duties. The Society is still most fortunate, and it is under deep obligation to Mr. Dunsterville for offering his services again as Honorary Secretary. Mr. Dunsterville has done much more than his share on behalf of the society; and the society is much more indebted to him already than it can ever hope to repay. We need not say that the society's affairs are again in splendid hands, and for the society's sake we hope they will long remain there. Communications intended for the Hony. Secy. should therefore in future be addressed to F. Dunsterville Esq. Royapuram, Madras.

OUR Home Letter appears to have miscarried, as we have not received it as usual.

"ANTHROPOMETRY."

(See our Illustration for last month.)

What study this to which are bent
Two *savants* with a gaze intent—
A science that *is* measurement?
Anthropometry!

That shows how Man did separate
From anthropoidal monkey state
And *jointly* differentiate?
Anthropometry!

What is it sorts us race from race,
By skin and hair, by head and face,
By span of arms and length of pace?
Anthropometry!

What is it sizes up our brain,
Tells us how much our lungs contain—
The athlete's joy, the idiot's bane?
Anthropometry!

What is it shows, from birth to grave,
How all our powers and parts behave—
Wherein we lose, wherein we save?
Anthropometry!

And what that keeps a record fast,
And comes like judgment from the past,
To spot the criminal at last?
Anthropometry!

C. S. M.

PROCEEDINGS OF THE SOCIETY.

Monthly Meeting held at the Masonic Hall, Mount Road.

Friday, March 5th, 1897.

Mr. F. Dunsterville, President, *in the chair.*

The minutes of the last meeting having been printed and circulated in the Journal were taken as read and were confirmed.

The acting Honorary Secretary read letters from the undermentioned members resigning their membership:—

Col. Stevenson and Mr. G. A. Chambers.

PROPOSAL OF NEW MEMBERS.

Mr. H. M. Leslie proposed and Mr. F. Dunsterville seconded—

Mr. E. Jeffrey,

Surgeon-Major VanGeyzel proposed and Mr. Michie Smith seconded—

Rev. Acheson Williams, Mr. A. Moffat,
Mr. A. Lee Pogson,

and they were all duly elected to be members of the Society.

THE QUESTION BOX.

If a negative is broken, how can pictures be printed from it without showing the line of breakage?

If only the glass is broken, the film being intact, it can be more easily mended than when the film also is broken. There is an extract, in the present number of this Journal, bearing upon the subject.

PICTURES FOR THE DAY.

Pictures of "An Interior" were exhibited by Mrs. Leet Palk, Mrs. McNair, Genl. Wardrop, Messrs. L. Pitblado, J. W. Chambers, G. A. Chambers, H. M. Leslie, A. S. Napier, U. S. (*name unknown*), and also by Dr. VanGeyzel and Mr. F. Dunsterville, the last two not being competitors. Some of the competing

pictures were very good, and much above the average of exhibits shown. The competing pictures are in circulation for being marked, and criticisms of them will appear in the next journal.

NEXT MEETING.

The *Picture Subject* chosen is "A Bicycle (in motion)," and the subject for the meeting after the next will be "A native conveyance." *Technical work* will be announced later on by post cards.

MISCELLANEOUS.

Mrs. Leet Palk sent a negative of a garden scene to illustrate the effect of Halation; and Mr. R. Ll. Jones showed several spherical catenaries in the stereoscope.

TECHNICAL WORK.

Surgeon-Major VanGeyzel gave a demonstration of "*Bromide Printing.*" He first briefly pointed out that nothing novel in the way of apparatus was required, as the ordinary dishes, printing frames &c., answered all requirements, provided they were clean. It was a good practice to reserve dishes exclusively for bromide printing work and to rinse them all in dilute hydrochloric acid before commencing the day's work. A thin soft negative, full of detail, yielded the best bromide prints, though it was possible by varying the strength of the light employed for printing, the length of exposure given, and the strength of the developer used, to obtain good prints from almost any kind of a negative. The paper which he was going to use that evening was Eastman's Permanent Bromide paper. There was a Rapid quality which was faster than the Permanent. These papers can be got in 3 grades of texture, thin smooth surface called A, thick smooth surface B, and thick rough surface C. For ordinary work the B quality was more easily manipulated than A, while C paper is more suitable for enlargements or large direct prints. On opening a packet of paper, the coated side of the paper can be distinguished from the back by applying the tip of the finger, slightly moistened, to one of the corners of the paper, when the coated side will adhere to the finger. Having placed the negative and the paper in the printing frame in the usual manner, printing is effected by exposing the paper to actinic light. Daylight is too quick acting and does not permit of control, and it is more convenient to employ artificial light. The demonstrator uses, for small prints up to whole plate, a candle light burning with ½ inch wick, placed at one foot distance form the negative. The candle is first lit, placed in position, allowed to burn up brightly, and the printing frame is then placed twelve inches from the candle, the distance having been previously measured and marked off. The exposure being over, the candle is put out, and the paper is then developed. The best developer is the Ferrous oxalate recommended by the makers, though this necessitates the use of an acid bath after development. If it is desired to avoid the use of the acid bath, one of the newer developers, may be used: hydroquinone, metol, amidol, or rodinal. The demonstrator preferred the last named and he found that a 1 in 50 solution of Rodinal, with ¼ grain of potassium bromide in each ounce of solution, was a good working developer. The paper after it is taken from the printing frame is soaked in water which is poured off before the application of the developer. Just before the picture has gained its highest intensity, the developer is poured off and the print is flooded with water. It is then washed in 2 or 3 changes of water for abount 5 minutes and placed in the ordinary Hypo. bath to fix out for about 15 minutes. The print is then washed in the ordinary way and dried by hanging up to drain from a suspended clip

The process was then demonstrated, prints being taken and developed from two negatives. The exposure given for a moderately dense negative was 45 seconds, and for a thin negative 30 seconds, both prints coming up correctly in the developer.

The demonstrator added that the essential requirements for success were clean tables, clean dishes, clean fingers, especially should there not be the faintest trace of hypo in the developer. It is best not to touch the fixing bath until half a dozen or more prints are ready, and to get the fixing over at one operation, so as to start fresh and clean again with the next batch of prints. Another desideratum was that there should be plenty of light in the dark room; yellow light was best as it enabled one to judge the right moment for stopping development, which was a most essential step in the process. Satisfactory bromide prints cannot issue from a room in which the operator works by the light of a miserable candle imprisoned behind a double thickness of deep ruby glass.

A hearty vote of thanks was accorded to Dr. VanGeyzel for his demonstration.

The meeting next resolved into a Special General Meeting and unanimously passed the previously notified alteration of Rule 12, of the Society's rules.

CORRESPONDENCE.

TO THE EDITORS.

Backing For Plates.

DEAR SIRS,—In connection with this month's picture subject, the following rough and ready tip for backing plates may prove of use to some of your readers, at least to those up-country, who possess not the facilities of a Photographic Warehouse at their doors, and to whom the obtaining of any chemicals means a delay of days, if not weeks sometimes.

Mix a teaspoonful of condensed milk along with a similar quantity of well-ground wood charcoal (sufficient for two half plates) and apply to the back of the plate with a knife.

If the mixture is rather thick, it can easily be thinned down with a little alcohol, or methylated spirits, and then finish up with a sheet of brown paper cut same size as plate, merely to keep the plate holder clean, and one can then fire away at any

interior he likes, without fear of that bugbear,—Halation.

Before developing, the mixture can readily be scraped off with a knife, and if a few patches are left, the effect on the developer is nil.

Yours, &c.,
L. P.

[Thanks for this useful tip. The print which you sent shows how very efficiently your backing medium has acted. Eds.]

Dear Sirs,—(1). Can you tell me if there is anything to be done for a negative that has been splashed by water and the drops dried by the sun. I put my negative under a tap in the garden for the final washing, but the water was exhausted before my return, the consequence being the upper half of the negative that was tilted up is covered with drops that are dried a darker color than the rest. Is there any chance of getting a print from it? (2). May I also enquire if there is any chance of a print from a negative that was placed film side downwards in the developer and in consequence is covered with a sort of brown fog. I am afraid these are very silly mistakes to have made but I have only just begun photography and your kind encouragement to beginners in the Society's paper gives me my excuse for troubling you. (3). Can you also tell me if I can get back numbers of the paper. I am anxious to have last year's bound and find I have lost March and January.

Yours truly,
12th January 1897. I. B.

[(1). Try resoaking in water and drying again. (2). Send the negative for us to see. (3). Please apply to Honorary Secretary.—Eds.]

Dear Sirs,—I send you a few questions for favor of answers.

(1). Developing solution pescribed by Ilford Company once used for developing a plate—may it be stored up and used again for another plate along with a small quantity of new solution if need be? Will the once used solution spoil by keeping?

(2). May any water, salt or fresh be used for washing plates and prints in the various stages of developing and printing?

(3). May Eastman's Bromide paper A. or B. be used in red light if no yellow light can be secured?

(4). May solutions, except those specially mentioned to be made in distilled water, be made in ordinary fresh water?

(5). How to remedy defects caused by air bubbles when pouring developer on to plate?

(6). In this connection I would mention that any member of the A. P. S. coming this side is welcome to use my dark room.

Yours truly,
Bowringpet. T. C.

[1. Once used solutions will not keep and had better be thrown away. 2. Plates may be washed in any water provided they are finished in fresh water; but prints should be washed in fresh water. 3. Yes. 4. Yes. Solutions of gold and silver salts should always be made with distilled water. 5. Retouch the spots on the negative with colour. 6. Thanks. We have added your dark room to our list.—Ed.]

EXTRACTS.

A Word about Trimming.

Scissors, Oh! scissors, why does the photographer so foolishly overlook your useful charms and attractions. With him you have uses that are legitimate, charms that render his productions attractively complete. It sounds odd, but it is true that a photogram can often be added to by cutting away. I mean pictorially—and with scissors.

Here are some lines at the top, bottom or sides which destroy the linear composition. Cut them off! Here a figure is in the wrong place, conducting the eye of the critic out of instead of into the picture, away from, instead of direct to, what should be the chief attraction. Away with it! A white patch here, or a black one there, destroys what the modern artist calls "values," that is to say, the relative gradations of tone. Out with your scissors and let their rapid clip, clip, clip, put all right. But you will perhaps urge—How can I so alter the size and shape that one of the mounts will do for it? In reply I ask you if the artist is to be the slave of the mechanic; if the mount-maker is to regulate the size and shape of a picture that has yet to be made, and the artist not to regulate both the requirements of its subject and pictorial treatment? Can anything be more absurd or unreasonable than this kind of putting the cart before the horse, making the picture for the mount instead of the mount for the picture?

How often it is urged in excuse for the artistic shortcomings of photographers that, unlike the painter and sketcher, they cannot leave out undesirable objects or features. They can often cut them out, and don't. I have seen many a great ugly photogram that by the scissors' aid would have given three or four charming little pictures; and many a portrait in which too much background or foreground, or too much of some aggressive loud-voiced accessory, judiciously cut away, has given the head dominance and improved the pose of the figure. Why, for instance, preserve a pair of loudly self-assertive, grotesquely-distorted boots which the scissors could at once remove? Why should a background by dint of mere uninteresting emptiness and overpowering quantity dominate and take precedence over everything else, when it could be so readily and easily removed by the scissors, even if it had to have a special mount cut for it afterwards? Again sometimes a line near the edge of your photogram may be in conflict instead of harmony with the chief purpose of all the other lines in combination. And in various ways the scissors may aid in securing art qualities of the greatest importance. The shape of a picture in connection with its subject should always be carefully considered. The height of the horizon, the domination of masses, the association of its boundary lines with the pictorial lines, etc., etc. The size and form of your plates cannot be very readily changed of course, but when the print is before you the scissors will give it any shape desirable, and—well, there you are! Every line in a real picture is gradated so as to convey some special message to the eye in combining with the other lines. The angular turns and abrupt twists of the oak's vigorous outgrowths give that tree its distinctive character, the gentle slopes of hill and dale mingle with the straight lines of lakes, and those of winding rivers to blend and harmonise contrast and variety, and if a single line is not in keeping with one of the qualities thus secured, in that degree is the expression and feeling of your picture, photogram or painting, weakened or destroyed. The power of erasing is therefore one not to be wisely overlooked, even if it be, as in the case of scissors it necessarily must be, a limited one.

All this seems easy enough, doesn't it? But it isn't. Of course anybody and everybody can use a pair of scissors where cutting and separating are the only things required. But to know when, and where, and why, they should be used is altogether another matter. Everybody could apply a fiddler's bow to a fiddle, but everybody could not produce the fiddler's music, and many a photographer could so cut an inartistic photogram as to make its worst faults more prominent than they were before. Preliminary art knowledge must therefore precede even the easy use of an instrument so simple as scissors represent.

There is a subtlety of purpose common to all the principles of pictorial composition, uniting every part of a picture to whole, although each one part has its distinctive office. Harmonies of proportion, of purpose, of sentiment, of feeling, are all essential, and it is often surprising to find in a painting or drawing how comparatively few touches will secure such accordances. In photograms, perfection of this kind must be obtained in various

ways, differing altogether from the painter's; but one of the ways most commonly neglected, and the most simple of all, is the way I am here advocating—the scissors way. Other ways are numerous, but they all imply special technical skill, with considerable chemical and optical—as well as art—knowledge, and no small amount of care and patience. But the scissors are more easily used, and often more effective than any other appliance. It is only by cultivating the perceptive powers under the guidance of pictorial science that the artist can excite feeling and emotion in the spectator, so as to substitute tame, spiritless representations of mere outer seemings instead of portraits of living nature, giving expression to inner meanings. Unimpassioned, emotionless representations of nature have become so common as to be comparatively worthless, and therefore every aid which can help us to change their character should be heartily welcomed, even when it takes a form so common-place and apparently unimportant as a pair of scissors.—*Photogram.*

On the Pictorial Possibilities of Topographical Photography.

By John A. Hodges, F.R.P.S.

The querulous critic may possibly take exception to the title of this article, and urge that "pictorial topographical photography" involves a contradiction of terms, that a topographical photograph must be regarded as such, and therefore as beyond the pale of pictorial effort. To this view I take exception, and at once join issue with my imaginary carping critic.

First of all, let us be clear as to the kind of photography that we have in mind when using the term "topographical." By it is intended the photographing of the natural scenery of a district, or country, together with such objects of architectural or archæological interest as may be found there, supplemented, if possible, by records of the occupations and industries of the inhabitants. The practical utility of photography for such work is unquestionable and cannot be doubted. Such a series of photographs would be of the greatest sceientific and educational value, whether in the form of prints, or lantern slides to illustrate a lecture; and if the sphere of usefulness of photography were limited to this one solitary application mankind would owe a debt of gratitude to those who have rendered the obtainment of such records possible. Take for example the photographs secured by Nansen and his fellow explorers on their recent expedition in polar regions. What absorbing interest these will have for the scientist, the explorer, and even for the less instructed—the great British public! In such work photography far excels the pencil or the brush, for the painter, naturally enough, is apt perhaps unconsciously, to idealise his subject and to omit or accentuate details, and, however painstaking, could not hope to rival the accuracy of drawing given by the lens when intelligently used.

This leads me to the very foundation of the matter, and to the source of the inspiration of the article. It must, of course, be at once conceded that a photograph that is intended to be a topographical record of a given scene or place should be as accurate as the lens can portray it, and in the placing of the subject upon the plate, pictorial considerations will necessarily take a secondary place. But whilst fully admitting that this must be accepted as a general principle in topographical photography, it will often be found possible to infuse something really pictorial into the composition, without in any way destroying or detracting from its topographical value.

One of the most practical uses to which, during a long apprenticeship, I have put the art, has been the making of a series of negatives illustrative of the scenery of particular districts from which I have subsequently made lantern-slides for lecture purposes. Now there is no reason why photographs of this nature, produced for this purpose, which, by the way, is the one for which such photographs are generally taken, should not be of much more artistic or pictorial character than they usually are. Let me cite an example. I wished on one occasion to procure a lantern-slide of Llangollen Bridge; my own slide having become broken, and there not being time to make another from my own negative, I was therefore compelled to purchase a commercial slide. Those who are acquainted with Llangollen know what a charming general view of the town and bridge can be obtained from the rocky bed of the river some 200 or 300 yards above the bridge, looking down the valley of the Dee, and from thereabouts my own photograph had been taken—a topographical view, if you please, of the well-known bridge, but still one that was pleasing also from a pictorial standpoint. I found, however, that a similar photograph was not obtainable in the shops, and I ultimately had to content myself with a near view of the bridge, taken dead on, and in which the proximity of the railway station was aggressively emphasised by the particular point of view chosen.

I think those who are in the habit of illustrating their lectures by the aid of commercial slides will bear me out when I say that much more artistic and pictorial renderings might in many cases have been secured without in the least detracting from the value of the slides regarded topographically. The avowed object of many of such commercial slides is to illustrate the beauty and picturesqueness of the scenery of a particular country or district, yet we find, with a few notable exceptions, in the great majority of commercial slides an utter disregard of composition and selection, and an almost entire absence of any attempt at pictorial rendering. That this should be so is a matter of extreme regret, and one that has, in no small degree, helped to bring lantern-slides into disfavour among all with any pretensions to art culture. It has been stated that lantern lectures are losing popularity, and if it be true, I think the cause should be looked for in the quality of the slides with which lecturers illustrate their remarks. It is not going too far to say that the highest class of lantern-slides are not obtainable in the shops, and are only to be found in private collections, and are then chiefly the work of enthusiastic amateurs.

A few practical suggestions upon topographical work generally may possibly be useful to some readers. Of apparatus it is unnecessary to speak, except to say that it should be of a substantial and trustworthy character, constructed for real practical work, and not of the flimsy gimcrack type now, unfortunately, only too common. Lenses of different focal length must be provided and used, if any attempt at "pictorial topographical" work is to be successful; indeed, the promiscuous use of one lens upon every subject photographed is probably the cause of much of the unsatisfactory work against the production of which this protest is made. Plates from one batch, previously tested, should be ordered direct from the makers, then if anything goes wrong the worker will only have to look to himself and his method of working to find the cause. He should read up and study before starting some work on the topography of the district to be visited, and carefully plan out the route. If time is limited he should content himself with covering thoroughly and well a limited area. It should be remembered that stress of weather and other unforeseen contingencies will prevent him from working during the whole of the allotted time. Upon the whole it will be found better to determine upon certain centres, or headquarters, about twenty miles or so apart, and from these radiate in all directions which promise to afford interesting material for recording. Local information and knowledge is of utmost value, and should be gladly accepted when proffered. As to whether the negatives should be developed upon the spot, or development deferred until the return home, the writer considers, when time permits, that the former plan is the safer in that it allows of another exposure being made in the event of miscalculation.

Lack of time, however, generally prevents him from adopting this course himself, though its advantages are obvious. When the alternative plan is followed, duplicate exposures should always be made upon any subject that is of importance in preserving the continuity of the series—this will provide against such mishaps as a fractured plate or miscalculation of exposure, contingencies which must be regarded as almost inevitable in work of this kind.

Finally, and to revert once more to the special object with which this article is penned, let the topographical photographer strive to make his work as pictorially pleasing as possible, though not, of course, overlooking the special object with which photographs are taken. To this end let him be not in too great a hurry in deciding upon the point of view, but go well over the ground before making an exposure. He should recollect, too, the wonderful influence the direction and character of the lighting has upon the picture, and be guided by this in choosing the time of day at which to make the exposure.

Much more might be said upon so interesting a subject did but time and space permit, but the hope may be expressed that this poor plea will stimulate those who are engaged in this branch of photography to aspire to the production of a higherstandard of perfection than has yet been attained.—*The Amateur Photographer.*

19h222

COMPETITIONS.

(Open only to members of the Society.)

SUBJECT FOR SPECIAL COMPETITION IN MAY :—*An Architectural Study.*

SUBJECT FOR MONTHLY COMPETITIONS IN { APRIL.—*A bicycle (in motion).* MAY.—*A native conveyance.*

RULES.

1. *Two Special Competitions shall be held, in each year, in addition to a monthly competition.*

2. *The Committee shall select the subjects for the Special Competitions, and notice of the selected subjects shall be announced in the Society's Journal in February and in July of each year. The subject for each monthly competition shall be selected two months in advance by the members present at the monthly meeting, and shall be notified in the next issue of the Society's Journal.*

3. *Pictures, &c., competing for Prizes at the Special Competitions must reach the Secretary by the last day of January and of May, and those competing at the monthly competitions must arrive in time to be shown at the monthly meeting.*

4. *Prizes will consist of Silver and of Bronze Medals, and of Certificates of Merit.*

5. *Not more than one Silver and one Bronze Medal shall be given at each Special Competition, and one Silver and one Bronze Medal may also be given at these competitions for excellence in copying, enlarging, lantern slides, or any other special branch of photography. One Silver and one Bronze Medal shall be awarded half-yearly to the exhibitors who obtain the highest and the next highest marks respectively at the monthly competitions. The number of Certificates of Merit granted at each competition is left to the discretion of the Judges.*

6. *A member may receive only one Silver and one Bronze Medal in the special, and one Silver and one Bronze Medal in the monthly, competitions, held during the same year; but should a member who has been adjudged a medal be disqualified under this rule from receiving it, he shall be given a Special Certificate instead, marked 1st or 2nd Prize.*

7. *A Special Committee of three members shall be appointed Judges by the General Committee to carry out, subject to these Rules, all arrangements connected with the competitions.*

8. *The Special Committee shall be appointed after the Annual General Meeting in January, and shall hold office for one year, and any vacancy occurring will be filled up by the General Committee.*

9. *The Special Committee shall decide upon the merits of the pictures, &c., sent in for competition, and their decision shall be final. The system of judging the monthly exhibits shall be by awarding marks, a record of which shall be kept by the Judges, the marks being totalled and the results declared half-yearly. For this purpose, only the three highest marks awarded at each competition to each competitor shall be recorded, but not the aggregate marks gained by each for a number of exhibits.*

10. *If any member of the Special Committee is a competitor, the General Committee shall appoint a non-competing member to act as Judge at that competition instead of the competing member.*

11. *No exhibit shall compete twice, but pictures, &c., already exhibited elsewhere, may be sent in for the competitions.*

12. *Lantern slides sent in for competition shall be in sets of six, and shall be judged upon the screen.*

13. *The Special Committee shall not award any Prizes or Certificates, unless they consider the exhibits to be worthy of such distinction.*

14. *Each competing exhibit shall be the entire work of the exhibitor, and when sent in shall be accompanied by a Certificate in the annexed form :—*

> *"The (1) Arranging, (2) Exposing, (3) Developing, (4) Retouching (if any), (5) Printing and (6) Trimming and Mounting were done by me without assistance."*
>
> ________________________________
>
> *Member, A. P. Socy. of Madras.*

15. *All pictures for the Special Competitions shall be mounted, and may, at the competitor's option, be framed but not glazed. Those for the monthly competitions need not be mounted, but should be trimmed.*

16. *Each competing picture should have a name or title, which should indicate the nature of the subject.*

17. *No competitor shall be allowed to send in more than six pictures to compete for any particular Prize, but the same member may compete in all branches specified in Rule 5.*

18. *The pictures gaining 1st and 2nd Prizes at the half-yearly competitions, and the best pictures sent for the monthly competitions, shall, when practicable, be reproduced in the Society's Journal.*

19. *To give up-country members an opportunity of seeing the competing pictures at the special competitions, the pictures shall be circulated to all members of the Society, not residing in Madras, who apply to see them. As this arrangement can only be carried out by the cordial co-operation of the members themselves, they are expected to forward the pictures without delay to the next member, and to send one of the accompanying post-cards to the Secretary, so that by this means the progress of the pictures may be traced.*

List of Members whose Dark Rooms are available for use by Members of the Madras Amateur Photographic Society.

J. L. VANGEYZEL, Dare's Gardens, Chetput.
T. P. S. NAGARATNAM, 47, Malayappen Street, Black Town.
E. MAENNIG, Buckingham House, Tranquebar.
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FOR SALE—Frena, No. 2, Hand Camera, with two packets of films, 3 xylonite dishes, plate-washing rack, folding bamboo tripod stand, and book of instructions. The Camera is practically new, having been used only four or five times. Cost the owner Rs. 200. Offers received by Surgeon-Major VANGEYZEL, Chetput, Madras.

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NOTICES.

Members of the Madras Amateur Photographic Society are permitted to use this column free of charge for two insertions of each advertisement—all subsequent insertions of the same being chargeable at 2 annas a line. When an advertisement becomes liable to this charge, it will not be inserted unless a postal order or stamps to the value of the charge are previously sent, addressed to Graves, Cookson and Co., Scottish Press, Mount Road Branch, Madras. Advertisements received up to the 5th of each month will be inserted in the next issue of the Journal; those received after this date will be held over for the subsequent issue.

Subscribers, and others who are not regular dealers may make use of this column for advertisements by paying at the rate of 3 annas a line.

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N.B.—The Journal is issued on the 15th of each month, and is posted free to members of the Madras Amateur Photographic Society.

Entrance Fee, Rs. 5.—Annual Subscription, *for Resident Members Rs. 15, for Up-country Members, Rs. 12. Members joining after 30th June pay Half-year's Subscription.*

Candidates for Election—*should be proposed by one member and seconded by another; and they will be ballotted for at the following meeting.*

Ordinary Meetings—*of the Society are held on the first Friday of each month at 6 p.m. and members are at liberty to introduce visitors.*

Letters to the Editor—*should be addressed care of Messrs. Graves, Cookson & Co., Scottish Press, Mount Road Branch, Madras.*

Letters to the Honorary Secretary—*should be addressed to Morrison's Gardens, Nungumbakum, Madras.*

Letters to the Honorary Treasurer and Remittances—*should be addressed to care of Messrs. Best & Co., Madras.*

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